

ANIMALS IN ART

By GUSTAV KOBBE



THE MENTOR · DEPARTMENT OF FINE ARTS · SERIAL No. 95

MENTOR GRAVURES

DIGNITY AND IMPU-
DENCE

By Sir Edwin Landseer

SHEEP—SPRING

By Anton Mauve

THE HORSE FAIR

By Rosa Bonheur



AN OLD
MONARCH



In the Chicago Art Institute

MENTOR GRAVURES

THE MILL

By Emile Van Marcke

THE HERD IN THE
MEADOW

By Paul Potter

HOLLAND CATTLE

By Constant Troyon



By
Rosa Bonheur

P T. BARNUM announced many years ago that he would exhibit a rose-colored rabbit and a cherry-colored cat. People rushed to the museum expecting to behold a pink bunny and a cerise feline. Instead, they saw just an ordinary white rabbit and a black cat. When they protested the showman explained that in making his announcement he had in mind a white rose and a black cherry. In his way he was an animal artist, because he represented his animals in their natural colors, and not colored to please the public.

More pertinent, however, to our inquiry is the exclamation of Count D'Orsay, when he entered Edwin Landseer's studio at No. 1 St. John's Wood Road, London. "Landseer," he cried out, "keep the dogs off me!"

He meant the dogs in the picture on the artist's easel—they looked so real. His mock alarm was a compliment to the perfection of the most popular of all animal painter's art. Unconsciously Landseer paid himself an equally high tribute when he painted his own portrait, showing himself drawing a dog, with two dogs looking over his shoulders and absorbed in watching him as he conjured one of their own kind on to his drawing block. He added to this self-compliment by entitling the picture "The Connoisseurs."

When we speak of an animal painter or animal sculptor we mean an artist who devotes the greater part of his career to the interpretation of animal subjects,—subjects in which everything else is subordinate to the animal in the work. Also the artist's interpretations of animal life must,

in their importance, overshadow all other work of his career. There are many distinguished artists who have painted or carved animal subjects without thereby becoming animal painters or sculptors; although they certainly contributed to the store of animals in art.

The drawings by Leonardo da Vinci at Windsor include cats and dogs. One recalls an elephant, a lioness by Rembrandt. Rubens has a lion hunt. Delacroix produced a horse frightened by a storm. Jean François



THE LION HUNT. By Peter Paul Rubens
In the Pinakothek, Munich



COTTAGER'S WEALTH. By George Morland

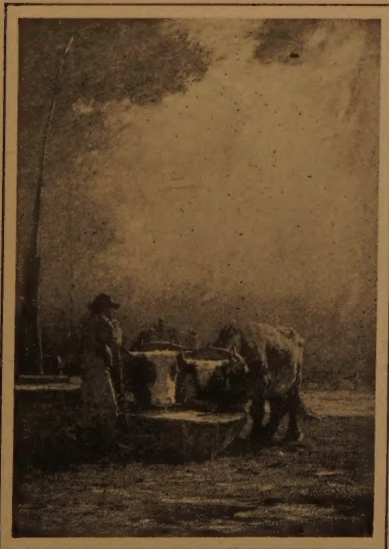
Millet has sheep and cattle in his pictures. Morland painted farm scenes. The Japanese artist Hokusai has his stray dog on Fuji.* Dürer's engravings include several horses well known to connoisseurs in prints. Horatio Walker in his pictures of Canadian habitant life has introduced—and prominently—the farm animals of Iled'Orleans near Quebec. F. S. Church, in "Una and the Lion," and in many other pictures, has painted animals for which he has made hundreds of careful studies in the Central Park and Bronx Zoos.

Yet none of these artists come to mind when we speak of animal painters; nor does the fact that Phidias, the Greek master, executed the horses on the frieze of the Parthenon make him a predecessor of the French artist Barye. No, the famous animal painters whose names are wholly associated with the interpretation of animal subjects are the Dutch old master Paul Potter, Sir Edwin Landseer, Rosa Bonheur, Constant Troyon, Emile Van Marcke, and Anton Mauve. The effect of their pictures depends completely upon their artistic rendition of animals. To this all other details are subordinated.

*The sacred mountain of Japan.

PAUL POTTER

"The Farm," by Paul Potter, whose "Young Bull" was reproduced in a previous issue of The Mentor, has human figures in it. But the animals give the picture its chief interest. Indeed, so much was Potter absorbed in animal life that he has given, quite without knowing it, a suggestion of the animal aspect to his humans. Look at their broad, cattlelike maws and their clumsy build in general. As for the animals in this picture, they are genuine livestock. Potter was only twenty-eight years old when he died. Yet he was a great master; for in painting animals he concerned himself wholly with their inherent characteristics, not with certain qualities that mankind likes to imagine animals in possession of.



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OXEN DRINKING. By Horatio Walker
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 Ottawa, Canada



Copyright, F. S. Church
CONQUERED. By F. S. Church. Owned by the artist



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A SONG. By F. S. Church
 From an etching, owned by Charles Scribner's Sons

SIR EDWIN LANDSEER

These, on the other hand, are the qualities that Landseer emphasized (overemphasized, many art experts think). One has but to look at his pictures to realize that he painted his animals from the point of view of their relation to ourselves. The expert resents this, because he believes in the interpretation of a subject for itself alone, whether it be homely or beautiful. On the other hand, the average art lover at once feels the human interest in Landseer's animal pictures and is immediately attracted to them. They are animal "story" paintings—the titles let us into the secret. Here are some of them: "Suspense," "The Monarch of the Glen" (these two perhaps his most famous paintings, respectively of

a dog and a stag); "King Charles Spaniels," the two aristocratic little dogs on a table with a cavalier's hat beside them; "Dignity and Impudence," a very popular subject, which tells its story so plainly that one could construct the picture from the title; "The Highland Shepherd's Chief Mourner"; "Low Life"; "High Life"; "A Distinguished Member of the Humane Society."

Even those who now decry his work as "story" pictures must acknowledge that he painted with full mastery of the technic of his art. He was a superb draftsman. To illustrate his authority the story is told that when a remark was made in his hearing that no one could draw two subjects simultaneously even if both hands were used, he immediately called out, "Oh, I can do that! Give me two pencils." Suiting the deed to the word, he took a pencil in each hand, and with one drew the profile of a stag-head and with the other the head of a horse. Because of his complete mastery of technic, he was able, after working up a subject and when the moment came, for the decisive strokes that make or mar a painting, to put in these on the inspiration of the instant swiftly, unhesitatingly, surely. Indeed, whole pictures sometimes were done by him in an incredibly short space of time. When a friend on his way to church called

at the Landseer studio to ask how a painting he had ordered was coming on, a clean canvas was on the easel. On his way from church he stopped at the studio again. The canvas still was on the easel; but on the canvas was the completed picture, a fallow deer.

Landseer's prices for his pictures were moderate. He amassed his fortune out of his rights in the engravings from them. These engravings—certainly the



SHEPHERD WITH HERD. By Paul Potter
In the Art Gallery, Dresden

great majority of them—were the work of his brother, Thomas Landseer. Their father was an engraver, and when he noted Edwin's aptitude for art—shown as soon as he could hold a pencil in his hand—he allowed the boy a scope so wide that it included absence at will from school in order that he might roam the fields and make drawings from the animals he saw there. In 1813, when only eleven years old, he won a silver palette at the Society of Arts; at fifteen he exhibited "Brutus," a portrait of a dog, at the Royal Academy. Fuseli, who was at the head

of the Royal Academy schools, affectionately dubbed him his "little dog boy"; C. R. Leslie recalled him as a "curly-headed youngster, dividing his time between Polito's wild beasts at Exeter 'Change and the Royal Academy schools." Indeed his great charm of manner, his easy, fluent, and entertaining conversation, aided him greatly throughout his career. The queen and the prince consort found him most agreeable, and admired him as well as his work, and would secretly give him commissions as surprises for each other. In fact, if Opportunity, as it undoubtedly did, watched at Landseer's cradle, he himself made it golden by his assiduous practice of his art and the spontaneous charm of his personality.

ROSA BONHEUR

Rosa Bonheur's "Horse Fair," which is as popular as any one of Landseer's paintings, by an interesting coincidence owes its popularity to the great sale of the engraving made from it by Landseer's brother. But there also should be no hesitation in acknowledging that it is a fine example of a large subject admirably handled, a horse picture full of life and vigor. Rosa Bonheur painted many other animal pictures, but nothing else to compare with this, although her other work includes "Coming from the Horse Fair."

Too many cooks are said to spoil the broth; but the fact that Rosa Bonheur's ancestors were cooks back to the time of Louis XIV did not spoil this broth of a



KING CHARLES SPANIELS. By Sir Edwin Landseer
In South Kensington Museum, London



A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY. By Sir Edwin Landseer
In the National Gallery, London



SUSPENSE. By Sir Edwin Landseer
In the South Kensington Museum, London

girl as an artist. "Broth" usually is applied to a boy; but it can be used in Rosa's case, because she was one of the few women permitted by the French government to wear male costume, as it made her work among animals easier. The portrait of her by Consuèlo Fould, Marquis de Grasse, shows her three-quarter length. She has a fine head with short gray hair. One hand holds palette and brushes, the other rests on the head of a dog.



THE CHALLENGE
By Sir Edwin Landseer

THE FIVE "HORSE FAIRS"

The "Horse Fair" hangs in the Metropolitan Museum of Art, New York, also in the National Gallery, London, and in three private collections. In other words there are five "Horse Fairs," and they are the same picture. How this came about is an interesting story, especially as the picture is a very famous one, and it concerns the oft-asked question as to which of the five is the original.

Rosa Bonheur's large studio had as an annex a stall for animal models. When she was engaged in evolving the "Horse Fair" the director of the Paris omnibus company gave her permission to utilize the company's horses for her studies, and she also went to the Paris horse market. The picture had been completed, exhibited in the Salon of 1853, and come back unsold, had been exhibited in Ghent, and, though much admired, had found no purchaser, and was on view in her native city of Bordeaux, when the dealer-connoisseur, Ernest Gambart of London, called on her and offered to buy it.

She had offered it to Bordeaux for 12,000 francs (\$2,400), but told him she would not let it go out of France for less than 40,000 francs (\$8,000). At this price he immediately bought it, intending to exhibit it and also to have an engraving made from it by Thomas Landseer. The original being very large, she made a smaller replica for the engraver. This was bought by Jacob Bell, and at his death went to the National Gallery. On



MONARCH OF THE GLEN. By Sir Edwin Landseer

hearing of this Rosa Bonheur made a third replica which she thought would be better for exhibition in the National Gallery. But that institution could not legally dispose of the Bell bequest; so the third went to a private collection. Afterward she executed a water color in considerably smaller size, and finally a large sepia drawing. The painting in the Metropolitan Museum of Art is the first and original canvas, the one that was in the Salon of '53. It came into the possession of A. T. Stewart. At the sale of his paintings by his estate (in 1887) it was bought for the late Cornelius Vanderbilt and by him presented to the Museum. As I remember the price, it was \$53,000, as compared with the \$8,000 paid by Gambart.

CONSTANT TROYON

Troyon's father was employed at the porcelain factory at Sèvres, where the artist was born in 1810. He had won many honors, including that of chevalier of the Legion of Honor, as a landscape artist, when, more than forty years old, he became an animal painter. The remaining fifteen years of his life formed his real career; for it is to his painting of animals that he owes his enduring fame. It has been well said that his cattle have "the heavy step, the philosophical indolence, the vagueness of look, which are the characteristics of their race."

EMILE VAN MARCKE

Emile Van Marcke, another distinguished animal painter, and more especially of cattle,



ROSA BONHEUR. By Herself



PLOWING IN THE NIVERNAIS. By Rosa Bonheur
In the gallery of The Luxembourg, Paris



WEANING THE CALVES. By Rosa Bonheur
In the Metropolitan Museum of Art, New York City

also was born at Sèvres, and was a pupil of Troyon. He is considered a thoroughly representative pupil of his master, often rising to the latter's dignity and power, and with his feeling for grandeur and space, although for nine years he did minute decorative work for the Sèvres factory.

ANTON MAUVE

Anton Mauve, who was born at Zaandam in 1838, takes us instantly back to nature; for while his cattle are not ranked with those

of Troyon and Van Marcke, he is considered the greatest of all sheep painters. He may be called a logical development from the Dutch old masters; with, however, a touch of Jean François Millet, because of a strain of pensiveness, verging into sadness, not infrequently discovered in his pictures. He was affectionate without being over sentimental in his treatment of animals.

Jacques also should be mentioned as a sheep painter, and the American artist Carleton Wiggins as a painter of sheep and cattle.

ANIMALS IN SCULPTURE

From time immemorial sculptors have preserved the characteristics of the animals of their age, especially the horse. The Assyrian horse of the seventh century B. C. can be studied on the monuments of Sardanapalus. There can be noted the rich ornamentation of bridle and straps, the careful arrangement of the tail, and the fault in the surcingle found in more than one oriental horse sculpture. The horses of Phidias, from the frieze of the Parthenon, are of pure Arabian breed, and for this reason possibly were spared by the Mussulman devastators, who mutilated the heads and figures of the



ANTOINE LOUIS BARYE
From a daguerreotype re-
touched by Flameng



WALKING LION. By Barye

horsemen. As an animal sculptor, and especially as a sculptor of wild animals, Barye is regarded as supreme. We speak of "the Barye lion" as of a casual and familiar thing.



LANDSCAPE WITH SHEEP
By Charles Emile Jacque
In the Metropolitan Museum of Art,
New York City



BULL. By Carleton Wiggins
In the Metropolitan Museum of Art,
New York City

Few German country seats are without their row of engravings of animals of the chase by Johann Elias Ridinger (1698-1767). He executed no less than 1,500 prints and designs, among them a famous series, "The Most Wonderful Stags." In this series is the sixty-six pointer grassed by the first King of Prussia, but now owned by the royal house of Saxony, having been obtained in 1727 by Frederick of Saxony from the second king of Prussia, the price being a company of the tallest grenadiers to be found in the Saxon electorate. The antlers are in the hunting castle of Moritzburg; so that the early eighteenth century print by Ridinger still can be compared with them. The print is very much alive. The grenadiers are dead.

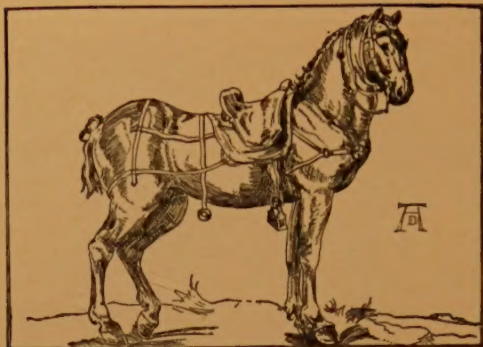
ANIMALS IN PRINTS

There is a long line of English sporting prints. These, however, relate more to sport than to the animals shown in the pictures. But there have been English artists who have successfully combined sport with animal painting. Reinagle painted a series of dogs which were engraved by J. Scott; and, unfamiliar as these names may be to most readers, it is a fact that collectors would rather have a set of these plates than an equal



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SHEPHERD AND SHEEP—MORNING
By Horatio Walker

One of the Artist's latest pictures. Owned by
The Montross Gallery, New York City



Courtesy, The Lotus Magazine
GERMAN HORSE. By Albrecht Dürer



Courtesy, The Lotus Magazine
ASSYRIAN HORSE, SEVENTH CENTURY B. C.



Courtesy, The Lotus Magazine
HORSE FROM THE FRIEZE OF THE PARTHENON. By Phidias

natural environment—doing what Nature intended them to do in the pursuit of game.

Mr. Richard Newton, Jr.,—who is as much at home in the saddle as he is skilled in the use of palette and brush, being master of the Suffolk Hounds, Southampton, Long Island—has painted many interesting portraits of men and women whose names are familiar in the hunting field, and he has also produced several mounted military portraits and portraits of noted horses. They are careful and successful delineations of rider and horse.

Somehow, in looking at these portraits, one is struck with a significance they have at this time. Here is

number of prints after Landseer or Rosa Bonheur. The reason is that Reinagle painted animals for themselves alone and not for their more or less imagined sentimental relation to humans. The animal as such absorbs the attention. And, as in all pictures that are true to type, his dogs are more interesting and even nobler—where size and strength convey that suggestion—than the posed dogs of more famous artists. The American Percival Rousseau is a justly noted painter of hunting dogs in their



Courtesy The Lotus Magazine
THE CELEBRATED "SIXTY-SIX POINTER" STAG, SHOT IN 1696, BY FREDERICK I OF PRUSSIA. By Ridinger

an art that depicts an aspect of riding and all that it has meant for centuries in preparedness for the hardships of military service. Washington rode to hounds, and there are traditions of great hunts in old Virginia, where hunting still flourishes. Courage and reserve power, such as the hunting field gives, always have been characteristics of great soldiers. When as a young



Courtesy The Lotus Magazine
GREYHOUND. By Reinagle



Courtesy, The Lotus Magazine
DOGS. By Rousseau



Courtesy, The Lotus Magazine
J. E. DAVIS, M. F. H. MEADOWBROOK HUNT AND TWO HUNT SERVANTS, WITH GREY HOUNDS, AT TOWN POND, OLD WESTBURY, L. I. By Richard Newton, Jr.

man Washington rode along the Potomac up to Alexandria endurance in the saddle had become second nature to him, and although he could not have foreseen the nine years of strain that were to be imposed upon him in middle life, his training in the saddle had prepared him to endure it.

SUPPLEMENTARY READING

ANIMAL PAINTERS OF ENGLAND
By Sir Walter Gilbey

2 vols. Illustrated. 590 pages.

CHAPTERS ON ANIMALS
By Philip Gilbert Hamerton

Illustrated.

REMINISCENCES OF ROSA BONHEUR
Edited by Theodore Stanton

Illustrated.

DRAWINGS OF ROSA BONHEUR
By John M. Swan, R. A.

Illustrated.

SIR EDWIN LANDSEER
By James A. Mason

Illustrated.

LANDSEER By Estelle M. Hurll
A collection of pictures with introduction and interpretation.

PAUL POTTER By Emile Michel
(In French) Illustrated.



We like to consider animals as fellow beings, and to believe that they share with us many of the interests of our lives. Popular art thrives on this feeling. As a matter of fact, animals, as Mr. Hamerton has said, "are both more intelligent and less intelligent than we fancy." We are habitually misunderstanding and misjudging them—giving some of them credit for great knowledge because they are clever in a few ways, and setting others down as stupid because they are ignorant in things that we regard as fundamentals. The very minute we try to arrive at a true conception of the mind of an animal, we are enveloped in a cloud of uncertainty and conjecture.

Serious Art, however, is not concerned with this. It finds its interest in animals simply as animals, and it addresses itself exclusively to the interpretation of their obvious characteristics. When Paul Potter painted a cow he simply set himself to paint a real cow. He was not concerned with endowing the cow with human qualities. It is interesting to note, however, that the number of painters who paint or have painted animals as a matter of fine art is very small indeed in comparison with those who paint and draw animals in a sympathetic, human spirit. While the serious painters of animal life may be numbered by the dozen, the artists who picture animals from a sentimental standpoint may be figured by the hundreds. Even in considering the celebrated painters of animal life as we have done in the present Mentor, we find that one of them, Sir Edwin Landseer, painted animals chiefly, as Mr. Kobbe says, "from the point of view of their relation to ourselves."

This point was brought home to me in preparing the list of supplementary reading for the present Mentor. I have been able to find very little literature

on the Animal in Art. There are works on the animal in photography and the publishers' catalogues contain titles of thousands of books in which animals are pictured and described from the human point of view—varying from the delicate work of idealistic artists like Mr. F. S. Church, to the broadly comical animal books prepared with humorous intent or else for the entertainment of children. In this large list there are a number of distinguished interpreters of animal nature

—A. B. Frost, with his inimitable "Bull Calf;" Ernest Thompson Seton with his wolf hero "Lobo," and his amusing little "Johnny Bear;" Charles Livingston Bull with his stalking wild beasts; Oliver Herford with his whimsical animal comedies; and Mr. F. S. Church with his charming poetic fantasies. There are many more, but a few

names suffice to recall the enjoyment that the literature and art of animal life afford.

The popularity of the work of these artists is evidence enough that most people want to have animal nature translated for them into human terms. But it is an act and a service of education to call attention to the animal pictures that Mr. Kobbe has selected specially for their art interest, and to emphasize the qualities in these pictures that make them good art. There is entertainment and charm in the humanizing of animals, but we will find a far more satisfying and enduring interest in the cows of Paul Potter or Van Marcke, the sheep of Mauve, the cattle of Troyon, or the horses of Rosa Bonheur, if we give them serious and studious attention. Go look at the pictures of these animal painters. Copies may be found in any art shop. Look at them again and again. They teach us a good deal about Animals and a great deal about Art.

W. S. Moffat



SKETCH. By F. S. Church
Drawn especially for the Mentor





Animals In Art



PAUL POTTER

Monograph Number One in The Mentor Reading Course



It is interesting to know that the principal teacher Paul Potter had was his father, and in this case the son far outstripped the parent in artistic ability.

Paul Potter was born in 1625 at Enkhuizen, Holland. His father and teacher was Peter Potter, a landscape and figure painter of some merit. He received instruction from one or two other masters, but his real influences were his father and Nature. By the time he was only fifteen years old his paintings were very well thought of.

He lived for some years with his father in Amsterdam. Then at the age of twenty-one he went to Delft, where during two years he painted many of his pictures, including his famous work "The Young Bull" which was executed for Maurice, Prince of Orange. This picture is now one of the most celebrated in the gallery of the Hague. In 1649 he took up his residence at the Hague, where he joined the Painters' Guild and quickly rose to fame and princely patronage. In 1650 he married, and two years later returned to Amsterdam in response to the urgent request of one of his chief patrons, Burgomaster Tulp. Here his health broke down. He had never spared himself in the pursuit of his art, and Nature revolted. He died in 1654 of consumption, brought on chiefly by overwork.

Potter had a feeble constitution, but he worked with feverish energy. In ten years he executed one hundred existing paintings, twenty etchings, and many more drawings and studies. There were also twenty or thirty more works which have been lost. And a remarkable fact about it all is that on some of these paintings he spent as much as five months.

Potter took great interest in his pictures of horses and cattle. It has been said that when he painted them he went to great pains to learn the actual characters of the animals he painted. Most of his pictures are small. Early in his life he tried to work on a large scale, but with little success.

The Hague Museum possesses a portrait of Paul Potter, painted by Van der Helst in 1654, and as Potter died in January of that year it is evident that the portrait must have been finished a short time before his death. This painting is described by the artist, Timothy Cole, as showing "a sensitive and refined countenance, with light hair and eyelashes, full strong lips, and delicate mustache. He is clad in velvet and sits by his easel, palette and brush in hand, looking out on the spectator with a serious, determined expression. It seems very remarkable that this should be the likeness of a man wasted with consumption, and at death's door. But it is not more remarkable than his life, which was one of prodigious labor."



IN THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

THE HORSE FAIR, BY ROSA BONHEUR

Animals In Art

ROSA BONHEUR

Monograph Number Two in The Mentor Reading Course



ROSA BONHEUR is perhaps best known in the United States by her great painting "The Horse Fair" in the Metropolitan Museum of Art, New York City. It was brought to this country about fifty years ago. The picture is full of life—magnificent horses prancing before us on the way to the fair.

The only teachers that Rosa Bonheur had were her father and Nature. She was of Jewish origin, and was born at Bordeaux, France, on March 22, 1822. Her father's name was Raymond Bonheur, and he taught her to draw when she was very young. As a girl Rosa used to be known by the name of Rosa Mazeltov, a Hebrew term for "good luck."

She was the eldest of four children, all of whom were artists. Auguste was an animal and landscape painter; Juliette received honorable mention at the exhibition of 1855; and Isadore was an animal sculptor.

Rosa used to dress in the blouse and breeches of a peasant boy when she began visiting the horse fairs to study the animals in their natural surroundings. Her father, perceiving her very remarkable talent, allowed her to give up the business of dressmaking, at which she had been put much against her will, to give her entire time to art.

From 1840 to 1845 she exhibited pictures at the Salon and received five prizes. A medal was given to her in 1848. Beginning in 1853—the year of the first exhibition of "The Horse Fair"—Rosa Bonheur's paintings were much sought in England. There was strong competition for them between collectors and public galleries. She possessed the gift of accurate observation and painted animals as they really are. It has been said that the anatomy of her animals is always faultlessly true. There is nothing feminine in her art: her pictures are firm and manly.

Rosa Bonheur always commanded great respect for her purity and generosity. She came in very close touch with Nature, and was able to reveal its secret, the beauty of the great out of doors. No woman of her century surpassed her in ability and power. It is unfortunate that her great popularity sometimes worked against her art, for she turned out many pictures unworthy of her to satisfy the dealers and private patrons.

She was decorated by the Empress Eugénie with the Legion of Honor. After 1867, Rosa Bonheur only exhibited once in the Salon. This was in 1899, a few weeks before her death. She lived quietly at her country house at By, near Fontainebleau, surrounded by a great collection of favorite animals. There for many years she was accustomed to teach classes in drawing free of charge. She died in 1899.



THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

SHEEP—SPRING, BY ANTON MAUVE



Animals In Art



ANTON MAUVE

Monograph Number Three in The Mentor Reading Course



HE landscapes and sheep of Anton Mauve are more than mere pictures of sheep in the meadow. They are creations of a tender, dreamy and poetic nature. For this reason the paintings of Mauve are not only popular today, but hold a peculiar place of their own.

Anton Mauve was Dutch. He was born in 1838, at Zaandam, in Holland, and was the son of a Baptist minister there. Like those of a great many other talented artists, his parents were much opposed to his studying art. But nevertheless the boy entered the studio of the Dutch painter Van Os and thus began his lifework. The dry, academic manner of Van Os, however, had little attraction for the youth. Far more benefit did he receive from his intimacy with his friend Jozef Israels, the father of modern Dutch art, and Willem Maris, one of the foremost representatives of the new Dutch school of landscape painting. Israels always had the deepest sympathy for the woes of the lowly, but at the same time and with equal truth he presents the happy side of life. Israels was not only a painter of great poetic feeling, but he was the founder of that realistic school which has placed Holland artistically once more in the front rank of nations.

Many of the paintings of Willem Maris depict the rich green turf and marsh reeds after a passing storm has lent new freshness to them.

Mauve had at first a tight and highly finished manner in his painting, but, encouraged by the example of his teachers, he abandoned this for a freer, looser method. His later work is generally restricted to delicate grays, greens, and light blues. He especially excelled in reproducing the soft, hazy atmosphere that lingers over the green meadows of Holland. Most of his work showed the peaceful rural life of the fields and country lanes of his native land.

While his pastoral scenes are pitched in a somewhat sad and minor key, they have a peaceful and soothing effect on the mind. Mauve died in 1888.

He is very well known in America today, and there are many of his paintings in American collections. The Metropolitan Museum in New York alone has several examples of his work. But the finest and most representative private collection of pictures by him was made by J. C. J. Drucker of London.

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Animals In Art



CONSTANT TROYON

Monograph Number Four in The Mentor Reading Course



It was only late in life that Constant Troyon learned that his real ability lay in painting animal pictures. Before that he had expended years in china decoration and landscape painting.

He was born on August 28, 1810, at Sèvres, near Paris. His father was connected there with the famous manufactory of china. The young man entered the works as a decorator, and at the age of twenty had mastered the minute details of this work very thoroughly. Then for a time he traveled over the country as an artist, as long as his finances lasted. When pressed for money he made friends with the first china manufacturer he met and worked steadily at his old business until he had secured enough money to continue his travels.

A distinguished artist named Roqueplan took great interest in Troyon and taught him a great deal. He also introduced Troyon to Rousseau, Dupré, and others of the Barbizon painters. The young artist tried to follow in their footsteps, but he never thoroughly mastered landscape painting.

He went to the Netherlands in 1846, and studied the painting called "The Young Bull" by Paul Potter at the Hague. Then he realized his own power in animal painting, and he developed rapidly. His works soon became recognized as masterpieces in England and America as well as in Europe. Success came a little too late, however, for Troyon was never satisfied with the way the world treated him. He was decorated with the Legion of Honor and received five medals at the Paris Salon.

Troyon never married. He died at Paris on February 21, 1865. The last part of his life was darkened by a clouded intellect.

All of Troyon's most famous pictures were painted between 1850 and 1864. His earlier work was of comparatively little value. His mother, who survived him, instituted the Troyon prize for animal pictures at the École des Beaux Arts. The Metropolitan Museum of Art and other galleries in America contain many fine examples of his work. It is interesting to note that Émile van Marcke was one of his pupils.



Animals In Art

SIR EDWIN HENRY LANDSEER

Monograph Number Five in The Mentor Reading Course



DURING a great period of his life, Sir Edwin Landseer was the most petted artist in England, but his last years were blighted by suffering and shattered mentality. Landseer had so charming a personality that everybody was his friend. Even critics were tender of his faults. Although he did not always do work worthy of his genius, yet all loved him for his pictures of animals.

Landseer was born in London on March 7, 1802. His father, John Landseer, was an artist, and under his care Edwin learned to draw so rapidly that when he was only five years old he was painting good pictures of animals. At the age of ten he was a skilful draftsman, and his work showed a great sense of humor. In 1815 he sent two pictures to the Royal Academy, where his youth forbade him consideration among the practising artists.

However, Landseer, not puffed up by his early successes and the praise that was showered upon him, continued hard work. He studied in particular the Elgin marbles, (the sculptured stones from the frieze of the Parthenon), and in addition he dissected animals to learn the formation and placement of their bones and muscles. He went to the Royal Academy School and was a diligent student while there. He was a favorite of Henry Fuseli, who would often look about the crowded school and ask, "Where is my curly-headed dog-boy?"

Landseer's first picture of importance was called "Fighting Dogs Getting Wind." Sir George Beaumont bought this picture, greatly increasing the fame of the artist, and Landseer soon became "the fashion." He was as clever as he was skilful. One of his accomplishments consisted of drawing at the same time a stag's head with his right hand and a horse's head with his left.

Between 1818 and 1825, Landseer did a great deal of work. In 1826 he was elected an associate member of the Royal Academy. From this time on his pictures became not less true to nature but more human and intelligent in their character. This was because he chose his animal models from among a better class. In 1831, Landseer was elected a Royal Academician.

Landseer was made a knight in 1850. His health began to fail shortly after that, and his work suffered somewhat in consequence.

The presidency of Royal Academy was offered him in 1865, but he declined the honor. He designed the four lions for the base of the Nelson Monument in Trafalgar Square in London. It took him years to design these animals. He promised repeatedly to get them done, but they were not placed in their position and unveiled until 1867, twenty-four years after the column itself was finished.

There is a story told of the artist that he was sitting one day, dozing in his house just after lunch, when a servant entered and asked:

"Did you order a lion, sir?"

"A lion?" asked Landseer.

"Yes, sir, there is a lion at the door in a hansom cab," answered the servant.

This was true—but it was a dead lion. It was a fine old creature which had died at the Zoo, and they had sent it to the great painter of animals to study. This study no doubt helped him in modeling the famous lions for the Nelson Monument.

Landseer died on October 1, 1873, and was buried in St. Paul's Cathedral.

IN THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

THE MILL, BY EMILE VAN MARCKE



Animals In Art

ÉMILE VAN MARCKE

Monograph Number Six in The Mentor Reading Course



MILE VAN MARCKE was Troyon's best pupil, and he was born in Troyon's native place, Sèvres, on August 20, 1827. His father, who belonged to an old Flemish family, was well-known in Belgium as a landscape painter. His mother, who was French, was also an artist and had acquired considerable reputation as a flower painter of talent. So it may be said that from his cradle Van Marcke saw and constantly heard talk about art, and it was only natural therefore that he should from his infancy show a marked talent for drawing and painting. His parents were delighted at the inclination that he showed toward art, and so, far from discouraging his taste, they only sought to direct it in the best methods.

It was at the Liège drawing school that Van Marcke made his first studies in painting, for his parents were obliged to leave Sèvres and to make their home in Belgium when he was still an infant. Van Marcke carried off all the prizes that the school afforded, and the experience and knowledge that he got there, supplemented by what his parents contributed, gave him an early and advantageous start. His first work did not show the hesitating, uncertain characteristics of so many young artists. While he was still very young he was sufficient master of the technical part of his art to make a profession of it.

This soon became necessary, for Van Marcke married when young and was early burdened with a family. His wife was the daughter of L. Robert, a distinguished chemist who had for a long time been connected with the Sèvres manufactory. Robert secured for Van Marcke an art position in that institution which he held for nine years. These years, though adding little to Van Marcke's reputation as an artist, were not wholly lost with him; for they directed his taste to the painting of landscapes and scenes with animals. He introduced a new note into the manufactory, giving to the decoration of its ware a natural accent that was a striking contrast to the conventional designs that had characterized the product of Sèvres before that. He decorated several large-size pieces which were offered as gifts to foreign sovereigns, among them the Queen of Holland, which created a sensation at the time of their appearance.

Van Marcke grew tired of being a decorator of china, and aspired to take a position among distinguished painters. Troyon, whose father had been connected with the Sèvres manufactory, was then at the height of his reputation. Troyon lived in Paris, but as his mother had remained at Sèvres he came there regularly each week for a day. He took a liking to Van Marcke and received him as a pupil. Troyon's art made its impress on Van Marcke and he soon painted landscapes and animals quite in Troyon's manner. He exhibited first at the Salon of 1857 with a picture that resembled Troyon so much that the critics fell upon him. And so Troyon, while helping Van Marcke, also dominated his art, and this was a stumbling block against which Van Marcke had to contend as long as Troyon lived. No matter where Van Marcke went or what artists he met, it was always Troyon with whom they reproached him. After the death of Troyon the reputation of Van Marcke became solidly established, and he acquired medals and honors on his own account. He was decorated with the Legion of Honor in 1872, and received a medal at the Universal Exposition of 1878.

When Van Marcke came into his own he won general admiration. His talent was a very happy one, filled with the joy of outdoor nature and healthy animal life. Normandy was his chosen ground, and he spent his summers there on a farm with animals of his own for his models. His winters were spent in Paris. He died in 1890.